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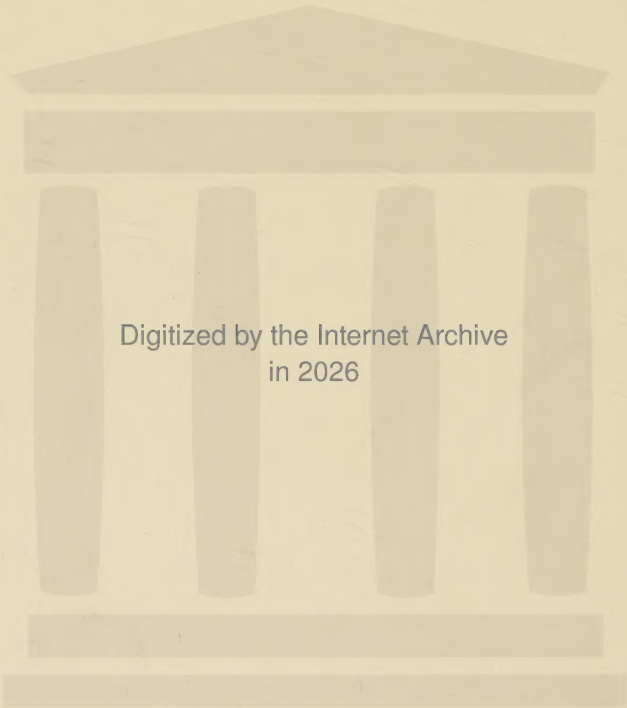
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THE IMPERIAL SOCIETY DANCE MONOGRAPHS

Edited by Cyril W. Beaumont

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THE AUTHOR.

SOME TRADITIONAL SCOTTISH DANCES

DESCRIBED BY

G. DOUGLAS TAYLOR

Ex Pipe-Major Queen's Edinburgh Rifles (Royal Scots) and King's Own Scottish Borderers

With forty illustrations by

EILEEN MAYO

LONDON

THE IMPERIAL SOCIETY OF TEACHERS OF DANCING

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AUTHOR'S NOTE.

In submitting this work to the Public, I should like to record my deep appreciation of the unstinted help afforded me by my friend, Mr. Cyril W. Beaumont, whose advice and encouragement have aided me to complete this book.

G. DOUGLAS TAYLOR.

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MUSIC

Those having difficulty in obtaining suitable music for any of the dances described will find an excellent selection in *The Balmoral Reel Book*, published by Messrs. Bayley & Ferguson, 2, Great Marlborough Street, London, W. 1.

Theoretical Principles

The Five Positions of the Feet.

There are five positions of the feet in Scottish Dances.

(*a*) 1st Position (see Fig. 1).
(*b*) 2nd Position (see Fig. 2).
(*c*) 3rd Position (see Fig. 3).
(*d*) 4th Position (see Fig. 4).
(*e*) 5th Position (see Fig. 5).

Note that contrary to the foot positions in classical ballet, the feet are turned out at an angle of 45° only. Note that in the 2nd and 4th positions, the feet are separated by the distance of one foot.

In order to ascertain the position of a foot, it should be noted that the supporting foot is always in the first position, hence it is only the free or active foot that may pass to either of the five positions. These positions can be taken by either the right or left foot, accordingly as the left or right foot is maintained in the first position.

In all Highland Dances, the preparatory positions can be either the 1st, 3rd, or 5th position, and in the case of the 3rd and 5th positions the right foot is always placed in front. The writer favours the 5th position, since in this the foot presents the neatest appearance.

The body should be held upright with the head erect and the arms in the 1st position (see Fig. 8). Take care to avoid any suggestion of stiffness.

In all Scottish Country Dances the preparatory position of the feet is the 1st ; this applies to both ladies and gentlemen.

The body should be held upright with the head erect. The gentleman holds his arms loosely at his sides, thumbs to the front ; the lady holds her dress somewhat to the front, as if she were about to raise it, between the thumb and first and second fingers, keeping the elbows straight and the shoulders back.

The Movements of the Feet.

Keep well up on the toes but not points. The toe of the working foot must be pointed downwards except in the case of toe and heel steps. In the movement termed

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round the leg, behind and in front, keep the working foot pointed downwards and close into the supporting leg, the heel to be just under the knee.

The Study of the Legs.

The legs should be kept firm yet supple, without any suggestion of stiffness. The knees should be turned well outwards so that the movements of the legs do not interfere with the natural hang of the kilt.

The Study of the Hands.

In all positions of the arms, except when one or both arms are placed akimbo or in the 1st position, the fingers of the hands are grouped so that the thumb is lightly pressed against the second and third fingers, while the first and fourth fingers are slightly curved in harmony (see Fig. 6). In the akimbo position the fingers are held in a straight line with the thumb lightly pressed against the first joint of the first finger (see Fig. 7), the knuckles are then pressed against the waist-line so that the back of the hand faces the audience.

The Positions of the Arms.

There is no definite nomenclature for the arm positions in Scottish Dances, but, for the sake of easy reference, numbers have been assigned to the principal positions.

(*a*) 1st Position (see Fig. 8).

(*b*) 2nd Position (see Fig. 9). Similarly, if the left arm is raised and the right arm is extended, the arms are also in the 2nd position.

(*c*) 3rd Position (see Fig. 10). Similarly, if the left arm is raised and the right arm is rounded in front of the body, the arms are also in the 3rd position.

(*d*) 4th Position (see Fig. 11). Similarly, if the right arm is raised and the left arm rests at the waist, the arms are also in the 4th position.

(*e*) 5th Position (see Fig. 12).

(*f*) 6th Position (see Fig. 13).

(*g*) 7th Position (see Fig. 14). Similarly, if the right arm is raised and the left arm is rounded in front of the body, the arms are also in the 7th position.

In the 1st position both arms are akimbo, that is, the knuckles of each hand are pressed against the waist-line a little in front of each hip, while the elbow is in a direct sloping line from the shoulder.

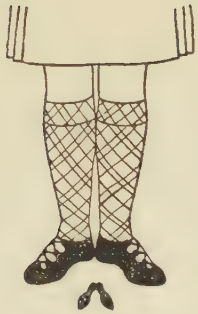

Fig. 1. 1st Position of the Feet.

Fig. 2. 2nd Position of the Feet.

Fig. 3. 3rd Position of the Feet.

Fig. 4. 4th Position of the Feet (side view).

Fig. 5. 5th Position of the Feet.

Plans of feet positions are shown facing audience throughout.

The 2nd and 3rd positions correspond respectively to the preparatory and concluding position of the arms during the reverence used before and at the end of a dance. In the 2nd position one arm is rounded about the head with the elbow slightly above and in front of the line of the shoulder, while the other, slightly curved forwards, is extended halfway between the shoulder and hip. Note that the palm of the raised hand is turned slightly towards the face, while the eyes regard the extended hand. In the 3rd position the raised arm is brought slightly inwards, while the extended arm is rounded in front of the body so that the knuckles are over the centre line. The eyes are lowered as the head is slightly inclined for the bow.

In the 4th position one arm is akimbo, while the other is rounded about the head with the elbow slightly above and in front of the line of the shoulder. Note that the palm of the raised hand is turned slightly towards the face.

In the 5th position both arms are rounded about the head with the elbows slightly above and in front of the line of the shoulder. The palms of the raised hands are turned slightly towards the face.

In the 6th position the arms are rounded as shown, with the fingers locked and palms facing downwards.

In the 7th position the right arm is rounded in front of the body, the palm being in a line with and about a foot from the fork of the ribs ; the left arm is rounded about the head with the elbow above and in front of the line of the shoulder. Note that the raised arm is farther away from the head than in the fifth position.

The Movement of the Head.

The head should be slightly turned towards the same side as the working foot, taking care not to look down.

General Movement.

The dancer should aim at lightness, resilience, grace and ease, combined with strength and endurance.

Fig. 6. General grouping of fingers.

Fig. 7. Position of Hand: 1st Position (Back view).

Fig. 8. 1st Position of the Arms.

Fig. 9. 2nd Position of the Arms.

Basic Movements

The Principal steps in Scottish Dances are: Running Step, Hop and Change of Step, *Pas de Basque* or Setting Step, Pointing, Shuffle, and High Cutting.

Running Step.

An ordinary running step on the ball of the foot (as in *Strip the Willow*).

Hop and Change Step.

As the name denotes this is a change step (as in marching) with a hop at the beginning, thus :—

	Beats.
Hop on L.F. bringing the R.F. forward (off the ground)	&
Step „ R.F.	1
Close L.F.	&
Step „ R.F.	2

Repeat with opposite F. :—

Hop on R.F. bringing the L.F. forward (off the ground)	& &
Step „ L.F.	1 or 3
Close R.F.	& &
Step „ L.F.	2 4

Pas de Basque.

(Also named Setting Step in Scottish country dances.)

As applied to Highland dancing :—

Spring to the right side with R.F. to 2nd pos.	1
bring L.F. „ 5th „ front	&
beat R.F. in „ „ rear	2

(see Fig. 21)

Your L.F. is now disengaged ready to repeat with L.F.

Spring to the left side with L.F. to 2nd pos.	3
bring R.F. „ 5th „ front	&
beat L.F. in „ „ rear	4

Note.—Sometimes, in Reel dancing, for the sake of

Fig. 10. 3rd Position of the Arms.

Fig. 11. 4th Position of the Arms.

Fig. 12. 5th Position of the Arms.

affording variety, points, shuffles or high cuts are introduced in the latter part of an 8-bar *Pas de Basque* movement. In such cases, supposing the time to be 2/4, for the last two bars substitute four points, shuffles, or high cuts ; when the time signature is different, the number is decreased or increased accordingly.

Pointing.

Starting 1st position :—

	Beats.
Spring up and point L.F. in 4th pos. front	1
„ „ moving L.F. back to 1st pos., and at same time moving R.F. to 4th pos. front	1
Repeat these 2 beats for 3 and 4 (see Fig. 23)	2
	4

Shuffle.

Starting pos. R.F. in 5th pos. front :—

	Beats.
Spring up, changing feet and alighting with L.F. in 4th pos. front and moving into 5th „ „ and out to 4th „ „	1
Spring up, changing feet and alighting with R.F. in 4th pos. front and moving into 5th „ „ and out to 4th „ „	1
Repeat these 2 beats for 3 and 4	2
	4

Note.—When mastered this step looks smarter if done with both feet on the ground.

High Cutting.

Spring on to R.F., and at the same time beat twice with the inside edge of the arch of the L.F. against the calf of the R. leg, in the time of one beat, working toe (L.) pointing down (see Fig. 22).

Spring on to L.F., and at the same time beat twice with the inside edge of the arch of the R.F. against the calf of the L. leg, in the time of one beat, working toe (R.) pointing down.

Note.—If the time is 4 beats to the bar, you would do 4 High Cuts to each bar. If 2 beats to the bar you would

Fig. 13. 6th Position of the Arms.

Fig. 14. 7th Position of the Arms.

do 2 High Cuts to each bar, and would take 2 bars for your 4 High Cuts.

Figures.

The principal figures used in Scottish dances are: *Poussette*, Figure of 8 in Reel of Three and Reel of Four, Ladies' Chain and Grand Chain.

Poussette.

The Poussette is for the purpose of changing places with another couple, the leading couple moving down on the Gentlemen's side and the couple moving up pass on the Ladies' side. Holding partners' hands, Ladies commence with R.F. and Gentlemen with L.F., they turn four times with eight *Pas de Basque*, arriving at desired position ready to start again.

The remaining figures will be found described as they occur.

Notes on Costume

Gentleman's Highland Dancing Costume.[1]

Dancing pumps, hose with garter flashes, under trews, kilt and kilt pin, sporran with strap, dress shirt, collar, dress tie or lace jabot, doublet and vest or Prince Charlie coatee and vest, belted plaid with shoulder brooch, bonnet (Balmoral or Glengarry) with cap badge. A Skean Dhu for the leg may be worn in right hose and to the outside if desired.

Note.—The kilt should be worn so that when the wearer stands erect, the edge reaches to the centre of the knee-cap. Care should be taken that the hose, kilt and plaid are all of the same tartan. The pattern should be that associated with the wearer's name ; failing this, it is customary to wear the Royal Stuart tartan. The hose should reach to the knee-cap so that, when turned down over the garters, the folded edge reaches to just above the calf : the garters have little tartan ribbons or flashes attached to them, these should show below the fold of the hose and on the outside of the legs. In fastening the edges of the kilt, use the ordinary large silver safety-pin, and not the claw brooch, which is likely to catch in ladies' dresses when dancing. The sporran should be of goat's hair with tassels, and the lower fringe should fall about an inch below the kilt. The doublet should have lapels and gauntlets on the sleeves, silver or silver-mounted diamond-shaped buttons being used throughout ; the Prince Charlie coatee is a short coat with abbreviated tails, it is, however, modern and on that score the doublet is to be preferred to it. Sometimes lace ruffles are worn at the cuffs but not with gauntlets ; it is usual to wear ruffles with velvet doublets. The vest should be of the same colour and material as the doublet or coatee. The plaid is worn on the left shoulder ; the lower end, which should fall just below the edge of the kilt, is fastened by a band about the waist, while the other end is pulled

[1] Should any difficulty be experienced in obtaining details of Highland costume or accessories, all requirements can be met by either of these two firms : Messrs. J. & R. Glen, 497 Lawn Market, Edinburgh, or Messrs. R. G. Lawrie, 58-62, Renfield Street, Glasgow.

through the left shoulder-strap ; there should be a rosette on the plaid through which, when it has been drawn through the shoulder-strap, a brooch is pinned. This is generally in the form of a broad silver ring with a Cairngorm or other stone in the centre ; the brooch should be fastened to the lower edge of the left shoulder-strap. The most favoured form of cap for evening dress wear is the flat, circular Balmoral shape.

Lady's Highland Dancing Costume'.

Dancing pumps, hose with garter flashes, kilt and kilt pin, sporran with strap, lace frilled front, lace jabot with collar, velvet doublet, lace ruffles, belted plaid with shoulder brooch, velvet Balmoral with cap brooch and cocktail feather.

[1] Those interested in the origin and development of Scottish national dress are recommended to an excellent manual entitled " The Kilt," by L. M. Douglas (Andrew Elliot, Edinburgh, 1914) which includes a Bibliography of Scottish Dress.

THE DANCES

The Highland Fling

AIR : ANY STRATHSPEY.

Time : 8 *bars* = 12 *seconds. Bar beats :* 1, 2, 3, 4.

Note.—In the Highland Fling, dance as near as possible on the same place. Keep well up on the toes, but not points. Throughout the dance, the arms are held in the 4th position, beginning with the left arm up, and changing alternately to right and left. The only exceptions to this rule are the Rocking Step and the Back Step. There is no strict sequence in Highland Fling steps, but this dance invariably begins with that here set first. Again, the number of steps to be executed is purely optional, the usual number danced, however, is six, but for those who desire to make the dance longer I have given two additional steps. As regards the ending, the step called Toe Heel is the most suitable for that purpose. In case it should be desired to dance eight steps I would suggest the following sequence : Fling, Back Step, Rocking Step, Puzzler, Hooch, Double Rock, Side Step, Toe Heel.

FLING.

	Beats.	Bars.
Hop on L.F., and point R.F. in 2nd pos.	1	1
„ „ bring „ behind.	2	
„ „ „ „ in front.	3	
„ „ „ „ behind.	4	
Repeat, beginning with L.F.[1] (see Fig. 24).		2
„ „ „ R.F.		3
„ „ „ L.F.		4
(Make complete turn to R.)		
Repeat 1st bar, beginning with L.F.		5
„ „ „ „ R.F.		6
„ „ „ „ L.F.		7
„ „ „ „ R.F.		8
(Make complete turn to L.)		

Note.—" Round the leg," behind and in front, keep the working foot pointed down, and close into the leg ; the heel to be just under the knee of the supporting leg. The arm positions for this phrase of 8 bars are as follows : bar

[1] Wherever the reader is directed to begin a step with the right or left foot, this refers throughout to the working foot.

1, 4th position, left arm up ; bar 2, do. right arm up ; bar 3, do. left arm up ; bars 4 and 5, do. right arm up ; bar 6, do. left arm up ; bar 7, do. right arm up ; bar 8, do. left arm up.

Back Step.

	Beats.	Bars.
Hop on L.F., and point R.F. in 2nd pos.	1	
,, ,, bring ,, behind.	2	1
,, ,, point ,, in 2nd pos.	3	
,, ,, bring ,, in front.	4	
	5	
	6	2
Back step. See Note.	7	
	8	
Repeat 1st and 2nd bar, beginning with L.F.		3
		4
,, ,, ,, ,, ,, R.F.		5
		6
Repeat 1st and 2nd bar, beginning with L.F.		7
		8

Note.—You will observe that your R.F. is in front at finish of beat 4, and to change feet, pass R.F. behind L. leg, and as it moves down to take the weight, the L.F. at the same time moves up in front, this is beat 5

Repeat with opp. F. for 6

,, ,, ,, 7

,, ,, ,, 8

In back-stepping, keep in the same place, and do not move back.

Keep the arms in the 4th position, left arm up, for bar 1 ; bar 2, 5th position ; bar 3, 4th position, right arm up ; bar 4, 5th position ; bar 5, 4th position, left arm up ; bar 6, 5th position ; bar 7, 4th position, right arm up ; bar 8, 5th position.

Hooch.

Hop on L.F., and point R.F. in 2nd pos.	1	
,, ,, bring ,, behind.	2	1
,, ,, ,, ,, in front.	3	
,, ,, ,, ,, behind.	4	
Repeat beats, 1, 2, 3, 4 (with same foot)		2

Fig. 15.

Fig. 16.

Fig. 17.

	Beats.	Bars.
Repeat beats 1, 2, 3, 4 (with same foot)		3
Make complete turn to R. (with weight on R.F.)		4
Repeat bars 1, 2, 3, 4 (with opposite foot) for 4 bars.	5 6 7 8	

Note.—Round the leg movement 1, 2, 3, 4.

The arm positions for this phrase of 8 bars are as follows : bars 1, 2, 3, 4th position, left arm up ; bars 4, 5, 6, 7, do. right arm up ; bar 8, do. left arm up.

Rocking Step.

Hop on L.F., and point R.F. in 2nd pos.					1	1
„	„	bring	„	behind.	2	
„	„	„	„	in 5th pos. front	3	
„	„	shake	„	in 4th pos. front not raised too high (see Fig. 16).	4	
Rock. See Note.					5 6 7 8	2
Repeat bars 1 & 2, beginning with L.F.						3 4
„	„	„	„	R.F.		5 6
„	„	„	„	L.F.		7 8

Note.—To rock, place R.F. in 5th pos. front at same time, with a slight spring, point L.F. in 5th pos. rear (see Fig. 17). This is beat 5. Now, with a slight spring, change position of feet so that R.F. is pointed in 5th pos. front This is beat 6. Repeat beats 5 & 6 for 7 & 8.

Keep the arms in the 4th position, left arm up, for bar 1 ; bar 2, 1st position ; bar 3, 4th position, right arm up ; bar 4, 1st position ; bar 5, 4th position, left arm up ; bar 6, 1st position ; bar 7, 4th position, right arm up ; bar 8, 1st position.

PUZZLER.

	Beats.	Bars.
Hop on L.F., and point R.F. in 2nd pos.	1	
„ „ bring „ behind.	2	
Change feet: see note for beat 3.	3	1
Hop on R.F., and bring L.F. in front (see Fig. 15).	4	
Repeat 1st bar, beginning with L.F.		2
„ „ „ „ R.F.		3
Make complete turn to R. (with round the leg movement).		4
Repeat 1st bar, beginning with L.F.		5
„ „ „ „ R.F.		6
„ „ „ „ L.F.		7
Make complete turn to L. (with round the leg movement).		8

Note.—You will notice that your R.F. is behind at finish of beat 2, and to change feet, pass R.F. in front of L. leg, and as it moves down to take the weight, the L.F. at the same time moves up behind; this is beat 3. Beat 4 as shown above.

The arm positions for this phrase of 8 bars are as follows: bar 1 (beats 1, 2), 4th position, left arm up; bar 1 (beats 3, 4), do., right arm up; bar 2 (beats 1, 2), do. do.; bar 2 (beats 3, 4), do., left arm up; bar 3 (beats 1, 2), do., do., bar 3 (beats 3, 4), do., right arm up; bar 4, do. do.; bar 5 (beats 1, 2), do., right arm up; bar 5 (beats 3, 4), do., left arm up; bar 6 (beats 1, 2), do. do.; bar 6 (beats 3, 4), do., right arm up; bar 7 (beats 1, 2), do. do.; bar 7 (beats 3, 4), do. left arm up; bar 8, do. do.

TOE HEEL.

Hop on L.F., and point R.F. in 2nd pos.	1	
„ „ bring „ behind.	2	
„ „ „ „ in front.	3	1
„ „ „ „ behind.	4	
Hop on R.F., and point L. toe in 5th pos. front	5	
„ „ „ „ heel „ „	6	2
„ L.F. „ R. toe „ „	7	
„ „ „ „ heel „ „	8	
Repeat beats 5, 6, 7, 8 for bar		3

	Beats.	Bars.
Make complete turn to R. (with movement as in beats 1, 2, 3, 4).		4
Repeat 1st bar, beginning with L.F.		5
„ 2nd „ „ R.F.		6
Make complete turn to L.		7
Repeat bar 7 in same direction.		8

Note.—1st bar, round the leg movement. For toe and heel position see Fig. 25.

The arm positions for this phrase of 8 bars are as follows: bar 1, 4th position, left arm up; bars 2, 3, 1st position (or 6th position, if preferred); bars 4, 5, 4th position, right arm up; bar 6, 1st position (or 6th position if preferred); bars 7, 8, 4th position, left arm up.

Side Step.

Hop on L.F. and point R.F. in 2nd position	1	1
„ „ bring „ behind	2	
„ „ „ „ in front	3	
„ „ „ „ behind	4	
„ „ point „ in 2nd position	5	2
„ „ bring „ behind	6	
Hop on R.F. across L.F. and bring L.F. to 5th position rear	7	
Hop on R.F. and bring L.F. to 5th position front	8	
Hop on R.F. and point L.F. in 2nd position	9	3
„ „ bring „ behind	10	
„ „ „ „ in front	11	
„ „ „ „ behind	12	
„ „ point L.F. in 2nd position	13	4
„ „ bring „ behind	14	
Hop on L.F. across R.F. and bring R.F. to 5th position rear	15	
Hop on L.F. and bring R.F. to 5th position front	16	
Repeat bars 1, 2, 3, 4, for		5 6 7 8

Note.—In the side step, in putting R.F. over L.F. you hop well over to the L. side, and when putting L.F. over R.F. hop well over to the R. side.

The arm positions for this phrase of 8 bars are as follows: bar 1 4th position, left arm up; bar 2 (beats 1, 2), do. do.; bar 2 (beats 3, 4), do. right arm up; bar 3, do do.; bar 4 (beats 1, 2), do. do.; bar 4 (beats 3, 4), do. left arm up; bar 5, do. do.; bar 6 (beats 1, 2), do. do.; bar 6 (beats 3, 4), do. right arm up; bar 7, do. do.; bar 8 (beats 1, 2), do. right arm up; bar 8 (beats 3, 4), do. left arm up.

Double Shake and Rock.

	Beats.	Bars.
Hop on L.F. and point R.F. in 2nd position	1	1
„ „ bring „ behind	2	
„ „ „ „ in front	3	
„ „ „ „ behind	4	
„ „ point „ in 5th pos. front	5	2
„ „ shake R.F. in 4th pos. front, raised not too high	6	
„ „ point R.F. in 5th pos. front	7	
„ „ shake „ in 4th pos. front, raised not too high	8	
Rock. See Note on p. 24.	9 10 11 12	3
Make complete turn to R. as described "Round the Leg"	13 14 15 16	4
Hop on R.F. and point L.F. in 2nd position	17	5
„ „ bring „ behind (see Fig. 22)	18	
„ „ „ „ in front	19	
„ „ „ „ behind	20	
„ „ point „ in 5th pos. front	21	6
„ „ shake „ in 4th pos. front, raised not too high	22	
„ „ point L.F. in 5th pos. front	23	
„ „ shake „ in 4th pos. front, raised not too high	24	

	Beats.	Bars.
Rock. See Note on p. 24.	25 26 27 28	7
Make complete turn to L. 29, 30, 31, 32		8

The arm positions for this phrase of 8 bars are as follows : bar 1, 4th position, left arm up ; bars 2, 3, 1st position ; bars 4, 5, 4th position, right arm up ; bars 6, 7, 1st position ; bar 8, 4th position, left arm up.

Highland Laddie

AIR: HIGHLAND LADDIE.

Time: 16 *bars* = 16 *seconds.* *Bar beats:* 1, 2.

	Beats.	Bars.
Step on L.F. to 2nd position Hop „ „ and shake R.F. to 4th position front	1 2	1
Step on R.F. to 2nd position Hop „ „ and shake L.F. to 4th position front	1 2	2
Hop on R.F. and at same time shake L.F. out in 2nd position Hop on R.F. and still shaking carry L.F. gradually to rear Close L.F. to 5th position rear with weight on it	1 & 2	3
Hop on L.F. and at same time shake R.F. out to 2nd position Hop on L.F. and still shaking carry R.F. gradually to rear Close R.F. to 5th position rear with weight on it	1 & 2	4
Hop on R.F. and at same time shake L.F. out to 4th position front Hop on R.F. still shaking L.F. in 4th position front	1 2	5
Step on L.F. and at same time shake R.F. out to 4th position front Hop on L.F. still shaking R.F. in 4th position front	1 2	6
Step on R.F. to 2nd position Hop „ „ and at same time shake L.F. out to 4th position front	1 2	7
Cross L.F. well over R.F. and round to R., making a complete turn finishing with R.F. in 5th position front	1 2	8

Repeat above 8 bars beginning with opposite foot.

Note.—In the shaking steps in 2nd and 4th positions, the feet are about a foot off the ground. The arm positions

for this phrase of 8 bars are as follows : bar 1, 7th position, left arm up ; bar 2, do. right arm up ; bar 3, 4th position, right arm up ; bar 4, do. left arm up ; bar 5, 7th position, right arm up ; bar 6, do. left arm up ; bar 7, do. right arm up ; bar 8, 5th position.

	Beats.	Bars
Hop on L.F. and at same time bring R.F. up behind[1]	1	1
Hop on L.F. and at same time bring R.F. up in front[1]	2	
Hop on R.F. and at same time bring L.F. up behind	1	2
Hop on R.F. and at same time bring L.F. up in front	2	
Hop on R.F. and at same time shake L.F. out to 2nd position	1	3
Hop on R.F. and still shaking carry L.F. gradually to rear	&	
Close L.F. to 5th position rear with weight on it	2	
Hop on L.F. and at same time shake R.F. out to 2nd position	1	4
Hop on L.F. and still shaking carry R.F. gradually to rear	&	
Close R.F. to 5th position rear with weight on it	2	
Step on R.F. and at same time shake L.F. out to 4th position front	1	5
Hop on R.F. still shaking L.F. out in 4th position front	2	
Step on L.F. and at same time shake R.F. out to position 4th front	1	6
Hop on L.F. still shaking R.F. in 4th position front	2	
Step on R.F. and at same time shake L.F. out to position 4th front	1	7
Hop on R.F. and still shaking L.F. in 4th position front	2	
Cross L.F. well over R.F. and round to R. making a complete turn finishing with R.F. in 5th position front	1 2	8

[1] See Note on " Round the leg " in first step of *Highland Fling*.

Repeat these 8 bars beginning with opposite foot.

Note.—Ditto as in 1st step. The arm positions for this phrase of 8 bars are as follows: bar 1, 4th position, left arm up; bar 2, do. right arm up; bar 3, do. do.; bar 4, do. left arm up; bar 5, 7th position, right arm up; bar 6, do. left arm up; bar 7, do. right arm up; bar 8, 5th position.

	Beats.	Bars
Hop on L.F. and at the same time point R.F. in 5th position front	1	1
Hop on L.F. and at the same time shake R.F. out to 2nd position	2	
Hop on L.F. and at the same time point R.F. in 5th position front	1	2
Hop on L.F. and at the same time shake R.F. out to 2nd position	2	
Close R.F. to 5th position rear with weight on it	1	3
Step L.F. to 2nd ,, ,, ,, ,,	&	
Close R.F. to 5th ,, ,, ,, ,,	2	
Step L.F. to 2nd ,, ,, ,, ,,	&	
Close R.F. to 5th ,, ,, ,, ,,	1	4
Step L.F. to 2nd ,, ,, ,, ,,	&	
Close R.F. to 5th ,, ,, ,, ,,	2	
Hop on R.F. and at same time shake L.F. out to 2nd position	1	5
Hop on R.F. and still shaking carry L.F. gradually to rear	&	
Close L.F. to 5th position rear with weight on it	2	
Hop on L.F. and at same time shake R.F. out to 2nd position	1	6
Hop on L.F. and still shaking carry R.F. gradually to rear	&	
Close R.F. to 5th position rear with weight on it	2	
Step on L.F. to 2nd position	1	7
Hop on L.F. and at same time shake R.F. out to 4th position front	2	
Cross R.F. well over L.F. and round to L. making a complete turn, finishing with L.F. in 5th position front	1	8
	2	

Repeat above 8 bars beginning with opposite foot.

Note.—Ditto as in 1st step. In this step you move to the side.

The arm positions for this phrase of 8 bars are as follows : bars 1, 2, 4th position, left arm up ; bars 3, 4, 5th position ; bar 5, 7th position, right arm up ; bar 6, do. left arm up ; bar 7, do. left arm up ; bar 8, 5th position.

	Beats.	Bars.
Hop on L.F. and at same time place R.F. in 2nd position off the ground and with toe turned in	1	
Place R.F. in 2nd position with toe still turned in (see Fig. 18)	&	1
Close L.F. to 5th position rear with R. toe still turned in	2	
Place R.F. in 2nd position with heel on ground and toe turned up (see Fig 19)	&	
Close L.F. to 5th position rear with weight on it	1	
Step R.F. to 2nd ,,	&	2
Close L.F. to 5th ,, ,, ,, ,,	2	
Hop on L.F. and at same time shake R.F. out to 2nd position	1	
Hop on L.F. and still shaking carry R.F. gradually to rear	&	3
Close R.F. to 5th position rear with weight on it	2	
Hop on R.F. and at same time shake L.F. out to 2nd position	1	
Hop on R.F. and still shaking carry L.F. gradually to rear	&	4
Close L.F. to 5th position rear with weight on it	2	
Step on R.F. and at same time shake L.F. out to 4th position front	1	
Hop on R.F. still shaking L.F. in 4th position front	2	5
Step on L.F. and at same time shake R.F. out to 4th position front	1	
Hop on L.F. still shaking R.F. in 4th position front	2	6
Step on R.F. to 2nd position	1	
Hop on R.F. and at same time shake L.F. out to 4th position front	2	7
Cross L.F. well over R.F. and round to R. making a complete turn, finishing with R.F. in 5th position front	1 2	8

Repeat above 8 bars beginning with opposite foot.

Note.—Ditto as in 1st step, moving to side.

FIG. 18.

FIG. 19.

The arm positions for this phrase of 8 bars are as follows: bars 1, 2, 3, 4th position, left arm up; bar 4, do. right arm up; bar 5, 7th position, right arm up; bar 6, do. left arm up; bar 7, do. right arm up; bar 8, 5th position.

		Beats.	Bars.
L.F. up in front of R. leg R.F. „ „ L. „ L.F. „ „ R. „	See note	& 1 2	1
R.F. up in front of L. leg Step R.F. to 2nd position Close L.F. to 5th position rear		1 & 2	2
R.F. up in front of L. leg L.F. „ „ R. „ R.F. „ „ L. „	See note	& 1 2	3
L.F. up in front of R. leg Step L.F. to 2nd position Close R.F. to 5th position rear		1 & 2	4
L.F. up in front of R. leg R.F. „ „ L. „ L.F. „ „ R. „	See note	& 1 2	5
R.F. up in front of L. leg Step R.F. to 2nd position Close L.F. to 5th position rear		1 & 2	6
Step on R.F. to 2nd position Hop on R.F. and at same time shake L.F. out to 4th position front, a foot off ground		1 2	7
Cross L.F. well over R.F. and round to R. making a complete turn finishing with R.F. in 5th position front		1 2	8

Repeat above 8 bars beginning with opposite foot.

Note.—The foot in front of leg in this step is as described in Highland Fling Back Step.

The arm positions for this phrase of 8 bars are as follows: bar 1, 5th position; bar 2 (beat 1), do.; bar 2 (beats &, 2), 1st position; bar 3 (beat &), 1st position; bar 3 (beats 1, 2), 5th position; bar 4 (beat 1), do.; bar 4 (beats &, 2), 1st position; bar 5 (&), 1st position; bar 5, (beats 1, 2), 5th position; bar 6 (beat 1), 5th position; bar 6 (beats &, 2), 1st position; bar 7, 7th position, right arm up; bar 8, 5th position.

	Beats.	Bars.
High Cut with L.F. up behind and weight on R.F.	1	1
„ „ R.F. „ „ „ L.F.	2	
„ „ L.F. „ „ „ R.F.	1	2
„ „ R.F. „ „ „ L.F.	2	
Spring on R.F. and point L.F. in 2nd position	1	3
Hop „ „ „ bring „ behind[1]	2	
„ „ „ „ „ „ in front[1]	1	4
„ „ L.F. and shake R.F. out to 4th position about a foot off the ground	2	
Hop on R.F. and point L.F. in 2nd position, making a complete turn to R. with round	1	5
	2	
the leg movement as described in *Highland Fling*	1	6
	2	
Step on L.F. to 2nd position	1	7
Hop on L.F. and at same time shake R.F. out to 4th position front	2	
Cross R.F. well over L.F. and round to L. making a complete turn finishing with L.F. in 5th pos. front, a foot off ground	1	8
	2	

Repeat above 8 bars beginning with opposite foot.

Note.—High Cutting as described elsewhere.

The arm positions for this phrase of 8 bars are as follows : bars 1, 2, 5th position ; bar 3, 4th position, right arm up ; bar 4 (beat 1), do. ; bar 4 (beat 2), 5th position ; bars 5, 6, 4th position, right arm up ; bar 7, 7th position, left arm up ; bar 8, 5th position.

[1] See Note on " Round the Leg " in first step in *Highland Fling*.

Seann Truibhas[1]

AIR : WHISTLE OWRE THE LAVE O'T.

The figure for the first 4 bars is as follows :

Note.—Care should be taken not to dance this measure too quickly, since this detracts from its character, on the other hand it must not drag. As a guide to its performance, each phrase of 8 bars should take from 18 to 20 seconds ; this period is reduced to 12 seconds for the last two movements known as Quick Time.

	Beats.	Bars.
Step on R.F. and point L.F. in 4th position front, slightly off ground	1	1
Hop on R.F. and shake L.F. ,, ,,	1	
Step on L.F. and point R.F. ,, ,,	1	
Hop on L.F. and shake R.F. ,, ,,	1	
Step on R.F. and point L.F. ,, ,,	1	2
,, L.F. ,, R.F. ,, ,,	1	
,, R.F. ,, L.F. ,, ,,	1	
,, L.F. ,, R.F. ,, ,,	1	
,, R.F. ,, L.F. ,, ,,	1	3
Hop on R.F. and shake L.F. ,, ,,	1	
Step on L.F. and point R.F. ,, ,,	1	
Hop on L.F. and shake R.F. ,, ,,	1	
With weight on R.L.R.L. :—		
Shuffle L.R.L.R.	4	4
Facing audience :—		
Pas de Basque, beginning with R.F.	2	5
,, ,, ,, ,, L.F.	2	
,, ,, ,, ,, R.F.	2	6
,, ,, ,, ,, L.F.	2	
,, ,, ,, ,, R.F.	2	7
,, ,, ,, ,, L.F.	2	
Shuffle L.R.L.R.	4	8

The arm positions for this phrase of 8 bars are as follows : bar 1, 1st position ; bar 2, 5th position ; bar 3, 1st position ; bar 4, 5th position ; bars 5, 6, 7, 1st position ; bar 8, 5th position.

[1] Pronounced : She-an Trews.

	Beats.	Bars
Hop on L.F., and at the same time shake R.F. out in 2nd position, about a foot off the ground	1	
Moving to the Left :—		
Close R.F. to 5th pos. rear, with weight on it	2	1
Step L.F. to 2nd „ „ „	&	
Close R.F. to 5th „ rear „ „	3	
Step L.F. to 2nd „ „ „	&	
Close R.F. to 5th „ rear „ „	4	
Hop on R.F. and at the same time shake L.F. out in 2nd position, about a foot off the ground	5	
Moving to the Right :—		
Close L.F. to 5th position rear, with weight on it	6	2
Step R.F. to 2nd „ „ „	&	
Close L.F. to 5th „ rear „ „	7	
Step R.F. to 2nd „ „ „	&	
Close L.F. to 5th „ rear „ „	8	
Hop on L.F. and at the same time shake R.F. out in 2nd position, about a foot off the ground	9	
Moving to the Left :—		
Close R.F. to 5th pos. rear, with weight on it	10	3
Step L.F. to 2nd „ „ „	&	
Close R.F. to 5th „ rear „ „	11	
Step L.F. to 2nd „ „ „	&	
Close R.F. to 5th „ rear „ „	12	
Shuffle R.L.R.L., with weight on L.R.L.R.	13, 14, 15, 16	4
Repeat bar 2	for	5
1	„	6
2	„	7
Shuffle L.R.L.R., with weight on R.L.R.L.		8

The arm positions for this phrase of 8 bars are as follows : bar 1, keep the arms in 5th position (beat 1), gradually extend and lower them in a line with the shoulders (beat 2), continue the movement until they are rounded in front of the thighs (beats & 3 & 4). Note that each arm simultaneously describes a semi-circle and that the movement is continuous, without any pause. (See Fig. 20: points 2, 3, 4.)

Bar 2, repeat circular movement; bar 3, do.; bar 4, 5th position; bar 5, repeat circular movement; bar 6, do.; bar 7, do.; bar 8, 5th position.

	Beats.	Bars.
Hop on L.F. and at the same time shake R.F. out to 4th position front, straight knee and slightly off the ground	1	1
Beat with R.F. as you draw it in to 5th position front, bent knee and slightly off the ground	&	
Beat with R.F. down in 5th position front	a	
Beat with L.F. down in 5th position rear	2	
Hop on L.F. and at the same time shake R.F. out to 2nd position, a foot off ground	3	
Hop on L.F. and, still shaking, carry the R.F. gradually to rear	&	
Close R.F. to 5th position rear with weight on it	4	
Hop on R.F. and at the same time shake L.F. out to 4th position front, straight knee and slightly off the ground	5	2
Beat with L.F. as you draw it in to 5th position front, knee bent and slightly off the ground	&	
Beat with L.F. down in 5th position front	a	
Beat with R.F. down in 5th position rear	6	
Hop on R.F. and at the same time shake L.F. out to 2nd position, a foot off ground	7	
Hop on R.F. and, still shaking, carry L.F. gradually to rear	&	
Close L.F. to 5th position rear, with weight on it	8	
Repeat beats 1, 2, 3, 4, for 9, 10, 11, 12		3
Shuffle R.L.R.L., with weight on L.R.L.R. 13, 14, 15, 16		4
Repeat bar 2 for		5
„ 1 „		6
„ 2 „		7
Shuffle L.R.L.R., with weight on R.L.R.L.		8

The arm positions for this phrase of 8 bars are as follows: bar 1, 4th position, left arm up; bar 2, do., right arm up; bar 3, do., left arm up; bar 4, 5th position; bar 5, 4th position, right arm up; bar 6, do., left arm up; bar 7, do. right arm up; bar 8, 5th position.

Fig. 20.

	Beats.	Bars.
Hop on R.F. and at the same time point L.F. in 5th position rear	1	1
Hop on R.F. and bring L.F. up behind, L. heel just under bend of R. knee	2	
Hop on R.F. and bring L.F. up in front, L. heel just under bend of R. knee	3	
Step on L.F. to 2nd position	&	
Close R.F. to 5th position rear	4	
Hop on L.F. and at the same time point R.F. in 5th position rear	5	2
Hop on L.F. and bring R.F. up behind, L. heel just under bend of R. knee	6	
Hop on L.F. and bring R.F. up in front, L. heel just under bend of R. knee	7	
Step on R.F. to 2nd position	&	
Close L.F. to 5th position rear	8	
Hop on R.F. and at the same time point L.F. in 5th position rear	9	3
Hop on R.F. and bring L.F. up behind, L. heel just under bend of R. knee	10	
Hop on R.F. and bring L.F. up in front, L. heel just under bend of R. knee	11	
Step on L.F. to 2nd position	&	
Close R.F. to 5th position rear	12	
Shuffle R.L.R.L., with weight on L.R.L.R. 13, 14, 15, 16		4
Repeat bar 2	for	5
„ 1	„	6
„ 2	„	7
Shuffle L.R.L.R. with weight on R.L.R.L.		8

The arm positions for this phrase of 8 bars are as follows : bar 1 (beats 1, 2, 3), 4th position, right arm up ; bar 1 (beats &, 4), 1st position ; bar 2 (beats 1, 2, 3), 4th position, left arm up ; bar 2 (beats &, 4), 1st position ; bar 3, see bar 1 ; bar 4, 5th position ; bar 5, see bar 2 ; bar 6, see bar 1 ; bar 7, see bar 2 ; bar 8, 5th position.

	Beats.	Bars.
Hop on L.F. and at the same time shake R.F. out to 4th position front, straight knee and slightly off the ground	1	
Beat with R.F. as you draw it in to 5th position front, bent knee and slightly off the ground	&	1
Beat with R.F. down in 5th position front	a	
Beat with L.F. down in 5th position rear	2	
Shuffle L.R. with weight on R.L.	3–4	
Hop on L.F. and at the same time shake R.F. out to 4th position front, straight knee and slightly off the ground	5	
Beat with R.F. as you draw it in to 5th position front, bent knee and slightly off the ground	&	
Beat with R.F. down in 5th position front	a	
Beat with L.F. down in 5th position rear	6	2
Hop on L.F. and at the same time shake R.F. out to 2nd pos., a foot off ground	7	
Hop on L.F. and, still shaking, carry R.F. gradually to rear, and close R.F. to 5th position rear, with weight on it	8	
Hop on R.F. and at the same time shake L.F. out to 4th position front, straight knee and slightly off the ground	9	
Beat with L.F. as you draw it in to 5th position front, bent knee and slightly off the ground	&	3
Beat with L.F. down in 5th position front	a	
Beat with R.F. down in 5th position rear	10	
Shuffle R.L. with weight on L.R.	11–12	
Hop on R.F. and at the same time shake L.F. out to 4th position front, straight knee and slightly off the ground	13	
Beat with L.F. as you draw it in to 5th position front, bent knee and slightly off the ground	&	
Beat with L.F. down in 5th position front	a	
Beat with R.F. down in 5th position rear	14	4
Hop with R.F. and at the same time shake L.F. out to 2nd pos., a foot off ground	15	
Hop with R.F. still shaking, carry L.F. gradually to rear	&	
Close L.F. to 5th position rear with weight on it	16	
Repeat beats 1, & a 2, 3, 4 for		5

	Beats.	Bars.
Repeat beats 5 and a 6 Cross R.F. well over L.F. and round to L., making a complete turn, finishing with L.F. in 5th position front for	7–8	6
Repeat beats 9, 10, 11, 12 for		7
Repeat beats 13 and a 14 Cross L.F. well over R.F. and round to the R., making a complete turn, finishing with R.F. in 5th position front for	15–16	8

The arm positions for this phrase of 8 bars are as follows : bar 1 (beats 1 & a 2), 4th position, left arm up ; bar 1 (beats 3, 4), 5th position ; bar 2, 4th position, left arm up ; bar 3 (beats 1 & a 2), do. right arm up ; bar 3 (beats 3, 4), 5th position ; bar 4, 4th position, right arm up ; bar 5, see bar 1 ; bar 6, do. ; bar 7, see bar 3 ; bar 8, do.

Hop on L.F. and at the same time bring R.F. up in front. See Note.	1	1
Step on R.F. to 2nd position	&	
Close L.F. to 5th position rear	2	
Step on R. heel to 2nd position	&	
Close L.F. ,, 5th position rear	3	
Step on R.F. ,, 2nd position	&	
Close L.F. ,, 5th position rear	4	
Step on R.F. to 2nd position	5	2
See Note.	6	
Point R.L., with weight on L.R.	7–8	
Hop on R.F. and at the same time bring L.F. up in front	9	3
Step on L.F. to 2nd position. See Note.	&	
Close R.F. to 5th position rear	10	
Step on L. heel to 2nd position	&	
Close R.F. ,, 5th ,, rear	11	
Step on L.F. ,, 2nd ,,	&	
Close R.F. ,, 5th ,, rear	12	
Step on L.F. to 2nd position	13	4
See Note.	14	
Point L.R., with weight on R.L.	15–16	

		Bars.
Repeat bar 1	for	5
,, ,, 2	,,	6
,, ,, 3	,,	7
,, ,, 4	,,	8

Note.—In beat 1 the R.F. up in front has the heel just under the bend of the L. knee, toe in line with the leg. In beat 6, cross L.F. well over R.F. and round to right, making a complete turn, finishing with R.F. in 5th position front.

For beat 14 cross as in beat 6, but with R.F. over L.F. and round to left, finishing with L.F. in 5th position front.

The arm positions for this phrase of 8 bars are as follows : bar 1, 4th position, left arm up ; bar 2, 5th position ; bar 3, 4th position, right arm up ; bar 4, 5th position ; bar 5, see bar 1 ; bar 6, 5th position ; bar 7, see bar 3 ; bar 8, 5th position.

Quick Time.

	Beats.	Bars
Hop on L.F. and point R.F. in 2nd position	1	} 1
Hop on L.F. and bring R.F. up in front	2	
Back Step. See Note.	3–4	
Hop on R.F. and point L.F. in 2nd position	5	} 2
Hop on R.F. and bring L.F. up in front	6	
Back Step. See Note.	7–8	
Hop on L.F. and point R.F. in 2nd position	9	} 3
Hop on L.F. and bring R.F. up in front	10	
Back Step. See Note.	11–12	
Shuffle L.R.L.R., with weight on R.L.R.L.	13, 14, 15, 16	4

Repeat bar 2	for	5
,, ,, 1	,,	6
,, ,, 2	,,	7
Shuffle R.L.R.L., with weight on L.R.L.R.		8

Note.—You will notice at finish of beat 2 that your R.F. is in front with the heel just under the bend of L. knee, and

to change feet, pass the R.F. behind L. leg, and as it moves down to take the weight, the L.F. at the same time moves up in front, this is beat 3.

Repeat with opposite foot for 4.

The arm positions for this phrase of 8 bars are as follows : bars 1, 2, 3, 1st position ; bar 4, 5th position ; bars 5, 6, 7, 1st position ; bar 8, 5th position.

	Beats.	Bars
Hop on L.F. and point R.F. in 2nd position	1	1
Hop on L.F. and bring R.F. up behind	2	
Hop on L.F. and bring R.F. up in front	3	
See Note.	4	
Shuffle R.L.R.L., with weight on L.R.L.R.	5–8	2
Hop on R.F. and point L.F. in 2nd position	9	3
Hop on R.F. and bring L.F. up behind	10	
Hop on R.F. and bring L.F. up in front	11	
See Note.	12	
Shuffle L.R.L.R., with weight on R.L.R.L.	13–16	4
Repeat bar 1	for	5
„ „ 2	„	6
„ 3	„	7
„ „ 4	„	8

Note.—At finish of beat 3 your R.F. is in front and just under L. knee, pass the R.F. behind L. leg, and, as it moves down to take the weight, shake the L.F. out to 4th position front, about a foot off the ground.

The arm positions for this phrase of 8 bars are as follows : bar 1 (beats 1, 2, 3), 4th position, left arm up ; bar 1 (beat 4), 1st position ; bar 2, 1st position ; bar 3 (beats 1, 2, 3), 4th position, right arm up ; bar 3 (beat 4), 1st position ; bar 4, 1st position ; bar 5, see bar 1 ; bar 6, 1st position ; bar 7, see bar 3 ; bar 8, 1st position.

Sword Dance

AIR : GHILLIE CALLUM.

Time : 16 *bars* = 30 *seconds*. *In Quick Time*: 16 *bars* = 22–24 *seconds*.

	Beats.	Bars.
Standing slightly back from point 1.		
Facing No. 1 point :—		
Pas de Basque with R.F. (See Fig. 21.)	1 and 2	1
„ „ L.F.	3 and 4	
Beginning to move to point 2 you arrive there, having made a three-quarter turn at finish of beat 8 :—		
Pas de Basque with R.F.	5 and 6	2
„ „ „ L.F.	7 and 8	
Facing No. 2 point :–		
Pas de Basque with R.F.	9 and 10	3
„ „ „ L.F.	11 and 12	
L.F. up High cutting[1], Spring on R.F. (See Fig. 22).	13	4
R.F. „ „ L.F.	14	
L.F. „ „ R.F.	15	
R.F. „ „ L.F.	16	
Repeat bars 1 to 4, beginning at point 2		5–8
„ „ 3		9–12
„ „ 4		13–16

Note.—You are now at point 1, starting position. The arm positions for this phrase of 16 bars are as follows : bar 1 (beats 1, 2), 3rd position, right arm up ; bar 1 (beats 3, 4), 3rd position, left arm up; bar 2 (beats 1, 2), 3rd position, right arm up ; bar 2 (beats 3, 4), 3rd position, left arm up ; bar 3 (beats 1, 2), 3rd position, right arm up ; bar 3 (beats 3, 4), 3rd position, left arm up ; bar 4, 5th position, for bars 5–16 use the same arms as for bars 1–4, that is, they are repeated three times in the same sequence.

[1] Should beginners find the 4 High Cuts difficult of execution these can be replaced by 4 Points. (See Fig. 23).

	Beats.	Bars
Over No. 1 Sword :—		
Pas de Basque with R.F. in No. 1 space	1–2	1
Pas de Basque with L.F. in No. 4 space	3–4	
Pas de Basque with R.F. in No. 1 space and L.F. pointed in space 2	5–6	2
Pas de Basque with L.F. in No. 4 space and R.F. pointed in space 3	7–8	
Pas de Basque with R.F. in No. 1 space and L.F. pointed in space 2	9–10	3
Pas de Basque with L.F. in No. 4 space and R.F. pointed in space 3	11–12	
Jump into space 1 with R.F. and at same time point L.F. in space 2	13	4
Keeping feet in same spaces, jump and transfer weight to L.F. and at same time make a half turn to R. (R.F. is pointed at finish.)	14	
Change feet, facing same direction. (L.F. is pointed at finish.)	15	
Keeping feet in same spaces, jump and transfer weight to L.F. and at same time make a quarter turn to R. (R.F. is pointed at finish.)	16	

Note.—Beats 13, 14, 15, and 16 are all in the same spaces.

Repeat bars 1 to 4, beginning at No. 2 point		5–8
,, ,, ,,	3 ,,	9–12
,, ,, ,,	4 ,,	13–16

Note.—You are now at point 1, starting position. The arm positions are exactly as described for the first step.

2nd position over point 1 :—		
Hop on R.F. in No. 1 space and at the same time point L.F. in No. 4 space (see Fig. 24)	1	1
Hop on R.F. in No. 1 space and at the same time point L.F. in 5th position front	2	
4th position over point 2 :—		
Hop on R.F. in No. 1 space and at the same time point L.F. in No. 2 space	3	
Hop on R.F. in No. 1 space and at the same time point L.F. in 5th position front	4	

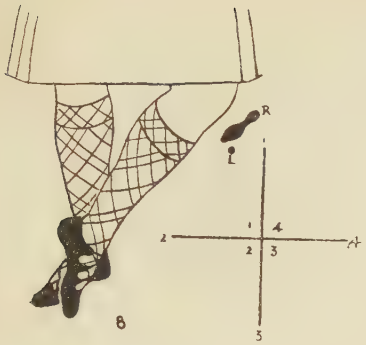

FIG. 21.

FIG. 22. (Back View.)

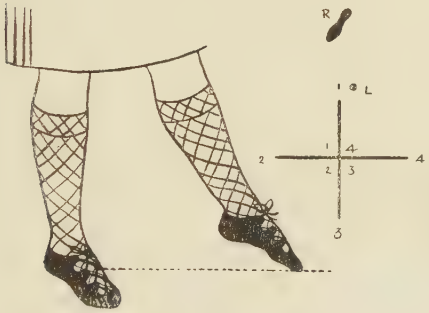

FIG. 23. (Side View.)

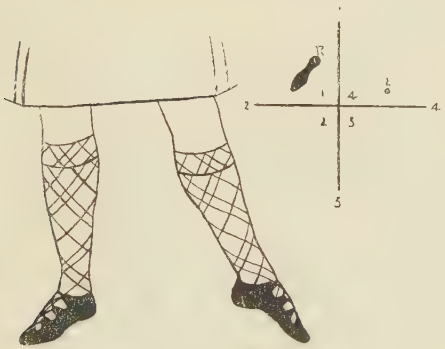

FIG. 24.

Plans of feet are shown facing audience throughout.

	Beats.	Bars.
2nd position over point 1 :—		
Hop on L.F. in No. 4 space and at the same time point R.F. in No. 1 space	5	
Hop on L.F. in No. 4 space and at the same time point R.F. in 5th position front	6	
4th position over point 3 :—		2
Hop on L.F. in No. 4 space and at the same time point R.F. in No. 3 space	7	
Hop on L.F. in No. 4 space and at the same time point R.F. in 5th position front	8	
Repeat beats 1, 2, 3, 4, for 9, 10, 11, 12		3
Make quarter turn to L. :—		
Pas de Basque with L.F. in No. 1 space	13–14	4
„ „ R.F. „ 2 „	15–16	
Repeat beats 1 to 16, beginning in No. 2 space		5–8
„ „ „ 3 „		9–12
„ „ „ 4 „		13–16

Note.—You have now finished your last 2 beats in No. 1 space, with L.F. disengaged. The arm positions for this phrase of 16 bars are as follows : bar 1, 4th position, right arm up ; bar 2, 4th position, left arm up ; bar 3, 4th position, right arm up ; bar 4, 3rd position, left arm up—but on the third beat change to 3rd position, right arm up ; for bars 5-16 use the same arm positions as for bars 1-4.

	Beats.	Bars.
Over No. 2 Sword :—		
Hop on R.F. in No. 1 space and at the same time point L. toe in No. 2 space (see Fig. 25 (*A*).)	1	
Hop on R.F. in No. 1 space and at the same time point L. heel in No. 2 space (see Fig. 25 (*B*).)	2	1
Hop on R.F. in No. 1 space and at the same time point L. toe in No. 2 space	3	
Hop on R.F. in No. 1 space and at the same time point L. heel in No. 2 space	4	
Hopping on L.F. and pointing with R.F. :—		
Change feet, repeat beats 1, 2, 3, 4, for 5, 6, 7, 8 (see Fig. 26)		2

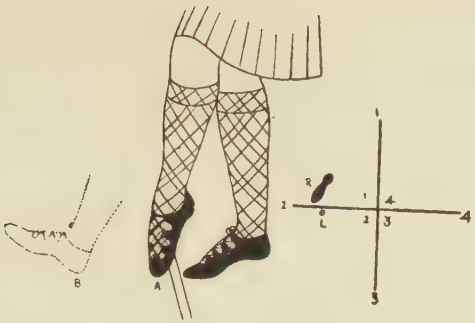

FIG. 25. (Side View.)

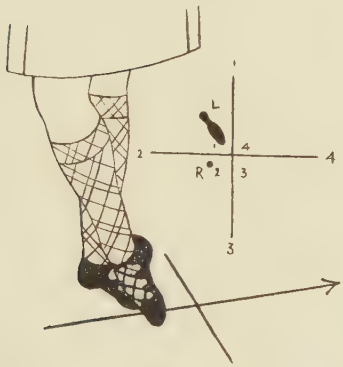

FIG. 26. (View at slight angle to show feet.)

FIG. 27. (View at slight angle to show feet.)
Plans of feet are shown facing audience throughout.

	Beats.	Bars
Make quarter turn to L. :—		
Hop on R.F. in No. 2 space and at same time point L. toe in 5th position front	9	
Hop on R.F. in No. 2 space and at same time point L. heel in 5th position front	10	
Hopping on L.F. and pointing with R.F. :—		3
Change feet and repeat beats 9, 10, in same space for	11	
	12	
4 points across No. 3 Sword, changing each time :—		
Hop on R.F. in No. 2 space and at same time point L.F. in No. 3 space	13	
Change feet and repeat beat 13 for	14	4
Repeat beats 13, 14, for	15	
	16	
Over No. 3 Sword :—		
Repeat beats 1 to 16, beginning in No. 2, and pointing in No. 3 space		5–8
Over No. 4 Sword :—		
Repeat beats 1 to 16, beginning in No. 3 and pointing in No. 4 space		9–12
Over No. 1 Sword :—		
Repeat beats 1 to 16, beginning in No. 4 and pointing in No. 1 space		13–16

Note.—For the last time, 4 points or " high cuts " are danced in space 1. The arm positions for this phrase of 16 bars are as follows : bar 1, 4th position, right arm up ; bar 2, 4th position, left arm up ; bar 3, 1st position ; bar 4, 5th position ; for bars 5-16 use the same arm positions as for bars 1-4, that is, they are repeated three times in the same sequence.

Quick Time.

	Beats.	Bars.
Over Crossed Swords :		
Hop on R.F. in No. 1 space	1	
and point L.F. in No. 3 space (see Fig. 27)	&	
Beat R.F. in No. 1 space	2	
Over Single Sword :—		1
Hop on L.F. in No. 1 space	3	
and point R.F. in No. 2 space (see Fig. 26)	&	
Beat L.F. in No. 1 space	4	

	Beats.	Bars
Over Crossed Swords :—		
Hop on R.F. in No. 2 space	5	
and point L.F. in No. 4 space	&	
Beat R.F. in No. 2 space	6	
Over Single Sword :—		2
Hop on L.F. in No. 2 space	7	
and point R.F. in No. 3 space	&	
Beat L.F. in No. 2 space	8	
Over Crossed Swords :—		
Hop on R.F. in No. 3 space	9	
and point L.F. in No. 1 space	&	
Beat R.F. in No. 3 space	10	
Over Single Sword :—		3
Hop on L.F. in No. 3 space	11	
and point R.F. in No. 4 space	&	
Beat L.F. in No. 3 space	12	
Over Crossed Swords :—		
Hop on R.F. in No 4 space and at same time point L.F. in No. 2 space	13	
Hop on L.F. in No. 2 space and at same time point R.F. in No. 4 space	14	
Over Single Sword :—		4
Hop on R.F. in No. 2 space and at same time point L.F. in No. 1 space	15	
Hop on L.F. in No. 1 space and at same time point R.F. in No. 2 space	16	
Repeat beats 1 to 16, beginning in spaces 2 and 4		5–8
,, ,, ,, ,, ,, 3 and 1		9–12
,, ,, ,, ,, ,, 4 and 2		13–16

Note.—Finish at point 1, starting position. The arm positions for this phrase of 16 bars are as follows : bars 1-4, 5th position. The body should be slightly inclined towards the side of the working foot. The same directions for arms and carriage apply to bars 5-16.

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Some Strathspey Steps

Suitable for Ladies.

(FOURSOME.)

Note.—In all the following steps, Ladies hold their dresses somewhat to the front, as if about to raise them, between thumb and the first and second fingers, keeping the elbows straight and the shoulders back.

	Beats.	Bars.
Hop on L.F., and at same time point R.F. in 5th pos. rear	1	1
Hop on L.F., and at same time bring R.F. to 2nd pos.	2	
Hop on L.F., and at same time point R.F. in 5th pos. front	3	
Hop on L.F., and at same time bring R.F. to 2nd pos.	4	
Step on R.F. to 2nd pos.	5	2
Close L.F. „ 3rd „ rear	6	
Step „ R.F. „ 2nd „	7	
Hop on R.F., and at same time bring L.F. up behind	8	
Hop on R.F., and at same time point L.F. in 5th pos. rear	9	3
Hop on R.F., and at same time bring L.F. to 2nd pos.	10	
Hop on R.F., and at same time point L.F. in 5th pos. front	11	
Hop on R.F., and at same time bring L.F. to 2nd pos.	12	
Step on L.F. to 2nd pos.	13	4
Close R.F. „ 3rd „ rear	14	
Step „ L.F. „ 2nd „	15	
Hop on L.F., and at same time bring L.F. up behind	16	
Hop on L.F., and at same time point R.F. in 5th pos. rear	17	5
Hop on L.F., and at same time bring R.F. to 2nd pos.	18	
Hop on L.F., and at same time point R.F. in 5th pos. front	19	
Hop on L.F., and at same time bring R.F. to 2nd pos.	20	

	Beats.	Bars.
Make a complete turn to R. with step on R.F.	21	
Close L.F. to R.F.	22	
(Still turning) „ „ R.F.	23	6
Bring L.F. up behind and at same time hop on R.F.	24	
Hop on R.F., and at same time point L.F. in 5th pos. rear	25	
Hop on R.F., and at same time bring L.F. to 2nd pos.	26	
Hop on R.F., and at same time point L.F. in 5th pos. front	27	7
Hop on R.F., and at same time bring L.F. to 2nd pos.	28	
Make a complete turn to L. with step on L.F.	29	
Close R.F. to L.F.	30	
(Still turning) „ „ L.F.	31	8
Bring R.F. up behind and at same time hop on L.F.	32	

Note.—In these 2nd position beats in bars 1, 3, 5, 7, the working foot is about a foot off the ground, and up behind is as in *Highland Fling*.

Hop on L.F., and at same time point R.F. in 5th pos. rear	1	
Hop on L.F., and at same time bring R.F. to 2nd pos.	2	1
Hop on L.F., and at same time point R.F. in 5th pos. front	3	
Hop on L.F., and at same time bring R.F. to 2nd pos.	4	
Step on R.F. to 2nd pos.	5	
Hop on R.F., and at same time bring L.F. to 4th pos. front	6	
Close L.F. (with weight on it) to 5th pos. front	7	2
Hop on L.F., and at same time bring R.F. to 1st pos.	8	
Hop on R.F., and at same time point L.F. in 5th pos. rear	9	
Hop on R.F., and at same time bring L.F. to 2nd pos.	10	
Hop on R.F., and at same time point L.F. in 5th pos. front	11	3
Hop on R.F., and at same time bring L.F. to 2nd pos.	12	

	Beats.	Bars.
Step on L.F. to 2nd pos.	13	
Hop on L.F., and at same time bring R.F. to 4th pos. front	14	
Close R.F. (with weight on it) to 5th pos. front	15	4
Hop on R.F., and at same time bring L.F. to 1st pos.	16	
Hop on L.F., and at same time point R.F. in 5th pos. rear	17	
Hop on L.F., and at same time bring R.F. to 2nd pos.	18	
Hop on L.F., and at same time point R.F. in 5th pos. front	19	5
Hop on L.F., and at same time bring R.F. to 2nd pos.	20	
Make a complete turn to R. with step on R.F.	21	
Close L.F. to R.F.	22	
(Still turning) „ „ R.F.	23	6
Bring L.F. up behind and at same time hop on R.F.	24	
Hop on R.F., and at same time point L.F. in 5th pos. rear	25	
Hop on R.F., and at same time bring L.F. to 2nd pos.	26	
Hop on R.F., and at same time point L.F. in 5th pos. front	27	7
Hop on R.F., and at same time bring L.F. to 2nd pos.	28	
Make a complete turn to L. with step on L.F.	29	
Close R.F. to L.F.	30	
(Still turning) „ „ L.F.	31	8
Bring R.F. up behind and at same time hop on L.F.	32	

Note.—Same rule applies as in previous step.

Hop on L.F., and at same time point R.F. in 5th pos. rear.	1	
Hop on L.F., and at same time point R.F. in 2nd pos.	2	
Hop on L.F., and at same time point R.F. in 5th pos. front	3	1
Hop on L.F., and at same time point F.R. in 4th pos. front	4	

	Beats.	Bars.
Shuffle L.R.L.R. alternately in front	5–8	2
Hop on R.F., and at same time point L.F. in 5th pos. rear	9	3
Hop on R.F., and at same time point L.F. in 2nd pos.	10	
Hop on R.F., and at same time point L.F. in 5th pos. front	11	
Hop on R.F., and at same time point L.F. in 4th pos. front	12	
Shuffle R.L.R.L. alternately in front	13–16	4
Hop on L.F., and at same time point R.F. in 5th pos. rear	17	5
Hop on L.F., and at same time point R.F. in 2nd pos.	18	
Hop on L.F., and at same time point R.F. in 5th pos. front	19	
Hop on L.F., and at same time point R.F. in 4th pos. front	20	
Make a complete turn to R. with step on R.F.	21	6
Close L.F. to R.F.	22	
(Still turning) „ „ R.F.	23	
Bring L.F. up behind and at same time hop on R.F.	24	
Hop on R.F., and at same time point L.F. in 5th pos. rear	25	7
Hop on R.F., and at same time point L.F. in 2nd pos.	26	
Hop on R.F., and at same time point L.F. in 5th pos. front	27	
Hop on R.F., and at same time point L.F. in 4th pos. front	28	
Make a complete turn to L. with step on L.F.	29	8
Close R.F. to L.F.	30	
(Still turning) „ „ L.F.	31	
Bring R.F. up behind and at same time hop on L.F.	32	

Note.—In these 2nd and 4th position beats in bars 1, 3, 5, 7, the working foot is about a foot off the ground, and up behind is as in the *Highland Fling*.

	Beats.	Bars.
Hop on L.F., and at same time point R.F. in 5th pos. rear	1	1
Hop on L.F., and at same time point R.F. in 2nd pos.	2	
Hop on L.F., and at same time point R.F. in 5th pos. front	3	
Hop on L.F., and at same time point R.F. in 4th pos. front	4	
Running forward obliquely to R. bringing R.F. (with weight on) to 5th pos. front	5	2
Running forward obliquely to R. bringing L.F. (with weight on) to 5th pos. front	6	
Running forward obliquely to R. bringing R.F. (with weight on) to 5th pos. front	7	
Running forward obliquely to R. bringing L.F. (with weight on) to 5th pos. front	8	
Hop on R.F., and at same time point L.F. in 5th pos. rear	9	3
Hop on R.F., and at same time point L.F. in 2nd pos.	10	
Hop on R.F., and at same time point L.F. in 5th pos. front	11	
Hop on R.F., and at same time point L.F. in 4th pos. front	12	
Running back obliquely to L. bringing L.F. (with weight on) to 5th pos. rear	13	4
Running back obliquely to L. bringing R.F. (with weight on) to 5th pos. rear	14	
Running back obliquely to L. bringing L.F. (with weight on) to 5th pos. rear	15	
Running back obliquely to L. bringing R.F. (with weight on) to 5th pos. rear	16	
Hop on L.F., and at same time point R.F. in 5th pos. rear	17	5
Hop on L.F., and at same time point R.F. in 2nd pos.	18	
Hop on L.F., and at same time point R.F. in 5th pos. front	19	
Hop on L.F., and at same time point R.F. in 4th pos. front	20	

	Beats.	Bars.
Make a complete turn to R. with step on R.F.	21	
Close L.F. to R.F.	22	
(Still turning) „ „ R.F.	23	6
Bring L.F. up behind and at same time hop on R.F.	24	
Hop on R.F., and at same time point L.F. in 5th pos. rear	25	
Hop on R.F., and at same time point L.F. in 2nd pos.	26	
Hop on R.F., and at same time point L.F. in 5th pos. front	27	7
Hop on R.F., and at same time point L.F. in 4th pos. front	28	
Make a complete turn to L. with step on L.F.	29	
Close R.F. to L.F.	30	
(Still turning) „ „ L.F.	31	8
Bring R.F. up behind and at same time hop on L.F.	32	

Note.—Same rule applies as in previous steps.

Some Reel Steps

Suitable for Ladies.

Note.—In all the following steps, Ladies hold their dresses somewhat to the front, as if about to raise them, between thumb and the first and second fingers, keeping the elbows straight and the shoulders back.

	Bars.
Pas de Basque, beginning with R.F.	1
„ „ „ „ L.F.	2
Repeat bars 1 and 2 for	3–4
„ „ „ „	5–6
„ „ „ „	7–8

or, instead of last two bars :—

Point or Shuffle	L.F.	7
	R.F.	&
	L.F.	8
	R.F.	&

Pas de Basque, beginning with R.F.		1
„ „ „ „ L.F.		2
Point or Shuffle	L.F.	3
	R.F.	&
	L.F.	4
	R.F.	&
Repeat bars 1, 2, 3, and 4 for		5, 6, 7, 8

	Bar.
Pas de Basque, beginning with R.F.	1
Kick R.F. with L.F. to 4th pos. rear „ L.F. „ R.F. „ „ front	2
Pas de Basque, beginning with L.F.	3
Kick L.F. with R.F. to 4th pos. rear „ R.F. „ L.F. „ „ front	4
Repeat bars 1, 2, 3, and 4 for	5, 6, 7, 8

Note.—In this and similar steps keep the displaced leg straight and off the ground.

	Bar.
Kick L.F. with R.F. to 4th pos. rear	1
Hop on R.F. and bring L.F. to 4th pos. front	&
Kick R.F. with L.F. to 4th pos. rear	2
Hop on L.F. and bring R.F. to 4th pos. front	&
Repeat bars 1 and 2 other six times for	3–8

Note.—Same rule applies as in previous step.

							Bar.
Kick	L.F.	with	R.F.	to 4th pos.		rear	1
„	R.F.	„	L.F.	„	„	front	
„	L.F.	„	R.F.	„	„	rear	2
Hop on	R.F.	& bring	L.F.	„	„	front	
Kick	R.F.	with	L.F.	„	„	rear	3
„	L.F.	„	R.F.	„	„	front	
„	R.F.	„	L.F.	„	„	rear	4
Hop on	L.F.	& bring	R.F.	„	„	front	

Repeat bars 1, 2, 3, and 4 for 5–8

Note.—Same rule applies as in previous step.

Some Reel Steps for Gentlemen

	Beats.	Bars.
Hop on L.F., and at same time bring R.F. to 5th pos. front	1	1
Hop on L.F., and at same time shake R.F. to 2nd pos.	2	
Close R.F. to 5th pos. rear	1	2
Step on L.F. „ 2nd „	&	
Close R.F. „ 5th „ „	2	
Hop on R.F., and at same time bring L.F. to 5th pos. front	1	3
Hop on R.F., and at same time shake L.F. to 2nd pos.	2	
Close L.F. to 5th pos. rear	1	4
Step on R.F. „ 2nd „	&	
Close L.F. „ 5th „ „	2	

Repeat bars 1, 2, 3, 4, as above for 5–8

Note.—In the 2nd beat of 1st and 3rd bar the foot is well off the ground. The arm position for this phrase of 8 bars is the 1st throughout.

	Beats.	Bars.
Spring off ground with weight equally distributed on landing with R.F. in 5th pos. front	1	1
Spring off ground with weight equally distributed on landing with L.F. in 5th pos. front	2	
Spring off ground with weight equally distributed on landing with R.F. in 5th pos. front	1	2
Step on R.F. to 2nd pos.	&	
Close L.F. „ 5th „ rear	2	
Spring off ground with weight equally distributed on landing with L.F. in 5th pos. front	1	3
Spring off ground with weight equally distributed on landing with R.F. in 5th pos. front	2	
Spring off ground with weight equally distributed on landing with L.F. in 5th pos. front	1	4
Step on L.F. to 2nd „	&	
Close R.F. „ 5th „ rear	2	

Repeat bars 1, 2, 3, 4, as above for 5–8

Note.—The arm position for this phrase of 8 bars is the 1st throughout ; or bars 1, 3, 5, 7, 5th position, bars 2, 4, 6, 8, 1st position.

	Beats.	Bars.
Spring off ground, landing with weight on L.F. and R.F. in 5th pos. front	1	1
Step on R.F. to 2nd pos.	&	
Close L.F. „ 5th „ rear	2	
Spring off ground, landing with weight on L.F. and R.F. in 5th pos. front	1	2
Step on R.F. to 2nd pos.	&	
Close L.F. „ 5th „ rear	2	
Spring off ground, landing with weight on R.F. and L.F. in 5th pos. front	1	3
Step on L.F. to 2nd pos.	&	
Close R.F. „ 5th „ rear	2	
Spring off ground, landing with weight on L.F. and R.F. in 5th pos. front	1	4
Spring off ground, landing with weight on R.F. and L.F. in 5th pos. front	2	
Spring off ground, landing with weight on R.F. and L.F. in 5th pos. front	1	5
Step on L.F. to 2nd pos.	&	
Close R.F. „ 5th „ rear	2	
Spring off ground, landing with weight on R.F. and L.F. in 5th pos. front	1	6
Step on L.F. to 2nd pos.	&	
Close R.F. „ 5th „ rear	2	
Spring off ground, landing with weight on L.F. and R.F. in 5th pos. front	1	7
Step on R.F. to 2nd pos.	&	
Close L.F. „ 5th „ rear	2	
Spring off ground, landing with weight on R.F. and L.F. in 5th pos. front	1	8
Spring off ground, landing with weight on L.F. and R.F. in 5th pos. front	2	

Note.—The arm position for this phrase of 8 bars is the 1st throughout ; or bars 1, 2, 3, 5, 6, 7, 1st position, bars 4, 8, 5th position.

Spring off ground, landing with weight on R.F. at same time bring L.F. up in front	1	1
Hop on R.F., at same time bring L.F. behind	&	
Spring off ground, landing with weight on L.F. at same time bring R.F. up in front	2	
Hop on L.F., at same time bring R.F. behind	&	

Note.—This step is danced another seven times to complete 2–8

The arm position for this phrase of 8 bars is the 5th throughout.

In front and behind movements are danced as described in the *Highland Fling*, and be careful not to move back whilst changing feet. This step and High Cutting (see p. 45) are very suitable for Gentlemen dancing their solo in centre, during the *Eightsome Reel*.

Strathspey and Reel

(Foursome).

Part I. Strathspey.

Air: Any Strathspey.

Time: 8 *bars*=12 *seconds*. *Bar beats:* 1, 2, 3, 4.

For preparatory position see Fig. 28*a*.
Always pass the opposite sex on the R., and your own L.

	Beats.	Bars.
Chain Figure 8, moving to opposite sides (see Fig. 28*b*) :—		
Step out with R.F. to 4th position front	1	1
Close L.F. to 5th position rear	2	
Step „ „ R.F. to 4th position front	3	
Hop on R.F. and at same time bring L.F. to front of R. leg, L. heel just under R. knee	4	
Repeat beats 1, 2, 3, 4, beginning with L.F. for	5–8	2
„ „ „ R.F. „	9–12	3
„ „ „ L.F. „	13–16	4
Ladies return to own positions, but Gentlemen face opposite Ladies :—		
Repeat beats 1, 2, 3, 4, beginning with R.F. for	17–20	5
„ „ „ L.F. „	21–24	6
„ „ „ R.F. „	25–28	7
„ „ „ L.F. „	29–32	8

Note.—Gentlemen's arm positions for this phrase of 8 bars are as follows: bars 1, 3, 5, 7, 3rd position, left arm up; bars 2, 4, 6, 8, 3rd position, right arm up. Ladies hold their dresses somewhat to the front, as if about to raise them, between thumb and the first and second fingers, keeping the elbows straight and the shoulders back.

	Bars.
Ladies dance Strathspey steps, and Gentlemen dance Fling steps, facing opposite Ladies	9–16
Repeat bars 1 to 8 for	17–24
Ladies dance Strathspey steps and Gentlemen dance Fling steps, facing own Ladies	25–32
Repeat bars 1 to 8 for	33–40

Ladies dance Strathspey steps and Gentlemen dance Fling steps, facing opposite Ladies	41–48
Repeat bars 1 to 8 for	49–56
Ladies dance Strathspey steps and Gentlemen dance Fling steps, facing own Ladies (see Fig. 28*c*)	57–64

Note.—The above Part I can be repeated as often as desired, but this is generally limited to 3 times, that is, 4 times in all.

For Fling steps, with their accompanying arm movements, see p. 21.

Part II Reel (Quick Time)

Air : Any Reel.

Time : 8 bars=8 seconds.

Chain Figure 8[1] as in bars 1 to 8 (Part I)	1–8
All dance Reel steps, Gentlemen facing opposite Ladies (see pp. 58 to 62)	9–16
Repeat bars 1 to 8	17–24
All dance Reel steps, Gentlemen facing own Ladies	25–32
Repeat bars 1 to 32, if desired, for	33–64

[1] This Chain Figure 8 is the same figure as in Strathspey, but is danced as follows : Hop on L.F., at same time bring R.F. up in front (&), step forward on R.F. (1), close L.F. to R.F. (&), and step on R.F. (2). The arm positions for the Chain Figure 8 are the same as for the Strathspey.

Fig. 28. CHAIN FIGURE 8 IN THE FOURSOME REEL.

△=Lady. ▲=Gentleman.

The first diagram (*a*) shows the preparatory position. The next four diagrams (*b*) indicate the path described by each dancer. The dancers move simultaneously but are here shown separately to facilitate explanation. The last diagram (*c*) shows the position of the dancers at the conclusion of the figure which takes eight bars to execute each time. Ladies always return to their original positions but gentlemen change each time.

The REEL or QUICK TIME is performed as above except that it is done to Reel Time instead of to Strathspey Time.

Reel of Tulloch

(Reel of Hullachan)

Air : Reel of Tulloch.

Time : 8 bars=8 seconds.

The preparatory position[1] is as follows :

Bars.

Gentlemen standing out these 16 bars :—

Ladies in the centre facing each other, dancing Reel Steps (see Fig. 29 (1))	1–8
Ladies link R. arms and swing to the R. (see Fig. 29 (2))	9–12
Ladies link L. arms and swing to the L. (see Fig. 29 (2))	13–16

Altogether :—

Ladies dancing Reel steps to opposite Gentlemen (see Fig. 29 (3)) Gentlemen dancing Reel steps to opp. Ladies	17–24
Link R. arms and swing to the R. (see Fig. 29 (4))	25–28
Link L. arms and swing to the L.	29–32

Ladies Standing out these 16 bars :—

Gentlemen in the centre, facing each other, dancing Reel steps (see Fig. 29 (5))	33–40
Link R. arms and swing to the R. (see Fig. 29 (6))	41–44
Link L. arms and swing to the L.	45–48

Altogether :—

Gentlemen dancing Reel steps to own Ladies (see Fig. 29 (7)) Ladies dancing Reel step to own Gentlemen	49–56
Link R. arms and swing to the R. (see Fig. 29 (8))	57–60
Link L. arms and swing to the L.	61–64

[1] If the *Reel of Tulloch* only is to be danced, the above diagram represents the preparatory position.

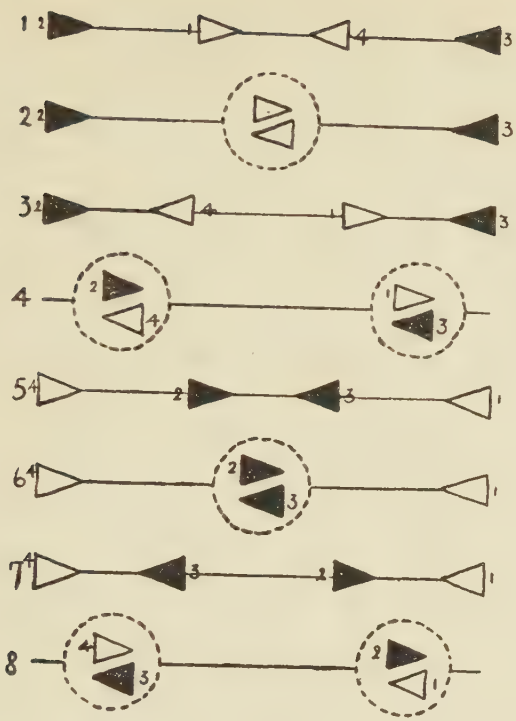


FIG. 29. REEL OF TULLOCH.

△=LADY. ▲=GENTLEMAN.

(1) Ladies setting in centre.
(2) Ladies swinging.
(3) All setting to opposite partners.
(4) All swinging with opposite partners.
(5) Gentlemen setting.
(6) Gentlemen swinging.
(7) All setting to own partners.
(8) All swinging with own partners.

Couples are now in opposite positions.

Repeat the above 64 bars to return to starting positions.

Note.—The arm positions for Gentlemen vary according to the particular Reel steps performed (see pp. 60–62). Ladies hold their dresses somewhat to the front, as if about to raise them, between thumb and the first and second fingers, keeping the elbows straight and the shoulders back. But, when turning, they can either give hands or link arms.

The *Reel of Tulloch* is, strictly speaking, a separate dance, and hence, if it be intended that it should follow a *Foursome Reel*, this fact should be stated, otherwise it is an incorrect procedure to break into a *Reel of Tulloch* after a *Foursome Reel.*

If the Ballroom version of *Strathspey*, *Reel*, and *Reel of Tulloch* be desired, it is as follows :

Dance 48 bars of *Strathspey* as described (See p. 63).

Then into Reel (Quick Time) Chain Figure 8, 8 bars.

All set to partners, 8 bars.

All swing partners, linking R. arms and turning to R., 4 bars.

All swing partners, linking L. arms and turning to L., 4 bars.

Ladies now dance in centre as described in *Reel of Tulloch*, this can be continued as long as desired.

Note.—In swinging, dance the first 4 bars clockwise and the second 4 anti-clockwise. The step used is as follows : Stand with the feet in the 3rd position, R. foot front. Keep the weight of the body on the R. half-point. Now : 1, turn clockwise $\frac{1}{8}$ circle (beat 1) ; 2, close L. foot to 3rd pos. rear, keeping it on the half-point (beat &). Repeat 1 (beat 2), repeat 2 (beat &). Repeat 1 (beat 3), repeat 2 (beat &). Continue in the same way for beats 4, &, 5, &, 6, &, 7, &. Repeat 1 (beat 8), raise L. foot behind the calf (beat &). The above are the movements for the first 4 bars, but the turning of the supporting foot should be done with a slight spring each time. For the next 4 bars, repeat the whole of the above anti-clockwise.

The Eightsome Reel

AIR : ANY REEL.

Time : 8 bars = 8 seconds.

For preparatory position see Fig. 28*a*.

Note.—In this dance, the step used in the circle movements, with the dancers holding hands, is usually (supposing the direction to be to the left) a step on the ball of the left foot, after which the right foot is closed to it ; and *vice versa* if the direction is to the right. In setting, the *Pas de Basque* is generally employed, but any of the Reel Steps may be used if desired. The arm position used with the *Pas de Basque* is the 3rd, right or left arm up accordingly as the step is done to the right or left. In the case of the concluding 2 bars the fifth position can be used.

	Bars.
All hold hands and dance half round the Set to L. (See Fig. 30*a*.)	1–4
Back to Starting Positions :—	
All hold hands and dance half round the Set to R. (See Fig. 30*a*.)	5–8
Still holding Partner's R. hand in their L. :—	
Ladies hold R. hands across and dance half round the Set to L. (See Fig. 30*b*.)	9–12
Ladies still holding Partner's hands :—	
Gentlemen hold L. hand across and dance half round the Set to R.	13–16
Facing Partners :—	
All Set R.L.R.L. (See Fig. 30*c*.)	17–20
All :—	
Turn partners to the R. (See Fig. 30*c*.)	21–22
To Starting Positions :—	
Grand Chain, Ladies to L., and Gentlemen to R. Giving L. hand to the first Lady or first Gentleman you meet, giving R. hand to the next, and so on.	23–32
1st Lady dancing alone in centre :—	
7 hold hands and dance half round the Set to L. (See Fig. 30*d*.)	33–36
7 hold hands and dance half round the Set to R. (See Fig. 30*d*.)	37–40

Bars.

Only :—
1st Lady and Gentleman Set. (See Fig. 30*e*.) 41–42
„ „ Turn to the R. (See Fig. 30*e*.) 43–44

Only :—
1st Lady and 3rd Gentleman Set. (See Fig. 30*f*.) 45–46
„ „ Turn to the R. (See Fig. 30*f*.) 47–48

Reel of Three :—
1st Lady and 1st and 3rd Gentlemen. (See Fig. 30*g*.) 49–56

1st Lady dancing alone in centre :—
Repeat bars 33 to 56 with 2nd and 4th Gentlemen for 57–80

In succession :—
Nos. 2, 3, and 4 Ladies Repeat bars 33 to 56, dancing with own partner and opposite Gentleman, then with the Gentleman on left and the one opposite him.

Nos. 1, 2, 3, and 4 Gentlemen Repeat bars 33 to 56.

To finish :—
Repeat bars 1 to 32.

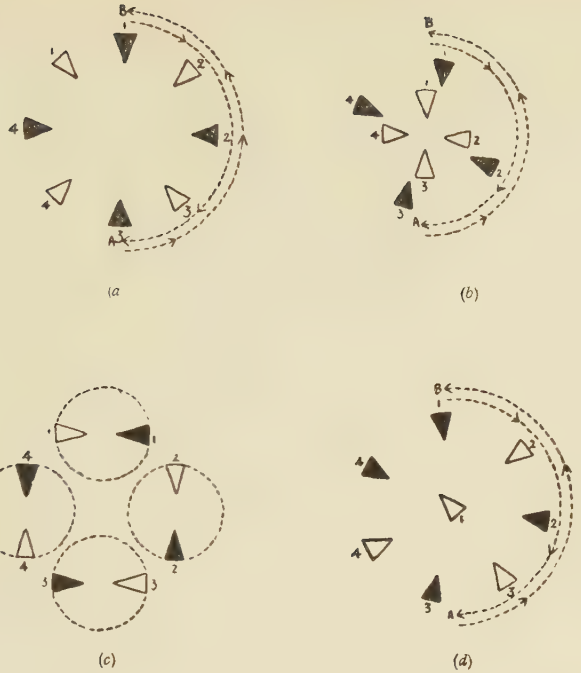


FIG. 30. THE EIGHTSOME REEL.

△=LADY. ▲=GENTLEMAN.

(*a*) All join hands and dance half round set to A. Return to places, i.e. to B.

(*b*) Ladies join right hands across, still holding partner's right hand in their left and dance half round to A. Gentlemen give left hands across in centre and return to B, still holding partner's hand.

(*c*) Facing partners, all set and turn. Then Grand Chain as in the *Lancers*.

(*d*) Top Lady in centre, all join hands and go round to A, and back to B.

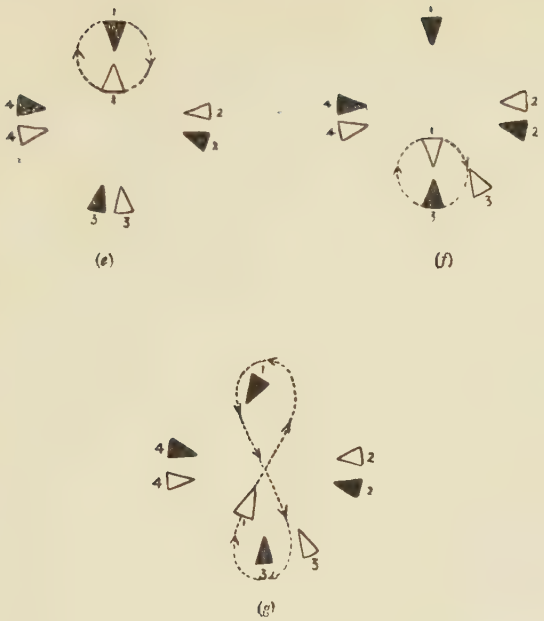


FIG. 30. THE EIGHTSOME REEL (CONTINUED).

(*e*) 1st Lady and 1st Gentleman set, then turn to right.
(*f*) 1st Lady and 3rd Gentleman set, then turn to right.
(*g*) REEL OF THREE, 1st Lady and 1st and 3rd Gentlemen.

Circassian Circle

AIR : CIRCASSIAN CIRCLE.

Time : 8 bars=8 seconds.

Couples form up in Sets of 4, as in the *Lancers*, but without sides, all starting together (see Fig. 31*a*).

	Bars.
Rights and Lefts—	
Ladies change places with the Gentlemen opposite, passing them on the Right.	2
Partners change places, and are now in opposite couple's starting position.	2
Repeat bars 1, 2, 3, and 4, returning to your own starting position.	4
Facing Partners *Pas de Basque* R., L., R., L.	4
Turn Partners	4
Ladies' Chain—	
Ladies cross over giving R. hand to each other and L. hand to the opposite Gentleman turning them round.	4
Repeat bars 17 to 20, "last four" to starting position turning own partners this time.	4
Poussette. All move round in the direction they were facing when they started, until they meet the couple moving in their direction. (See track in Fig. 31*a*.)	8
	32

Repeat bars 1 to 32 *ad lib.* with a different couple each time (see Fig. 31*b*).

(a)

(b)

FIG. 31. CIRCASSIAN CIRCLE.

The Dashing White Sergeant

AIR : THE DASHING WHITE SERGEANT.

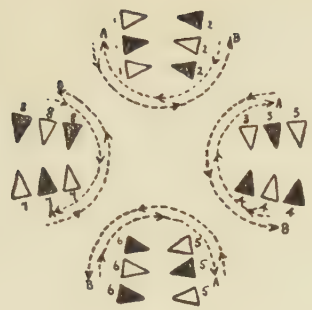
Time : 8 bars=6-8 seconds.

Form up in sets of six round the room (see Fig. 32*a*). All sets commencing at the same time.

	Bars.
Each set joins hands and dances half round to L. (See A)	4
Still holding hands and dances half round to R. (See B)	4
The Centre dancer sets to the dancer on his or her R.	2
and turns him or her	2
The Centre dancer sets to the dancer on his or her L.	2
and turns him or her	2
Reel of three with the dancer on each side of him or her	8
Each set advances and retires in threes	4
Advance, passing through the opposite three	4
	32

Repeat above *ad lib.* with the three that are advancing to meet you (see Fig. 32*b*).

Note.—Always move in the direction you are facing at the start. If there are enough dancers, a Gentleman on each side of centre Lady, and a Lady on each side of centre Gentleman, makes this dance very jolly.



(*a*)

(*b*)

FIG. 32. THE DASHING WHITE SERGEANT.
△=LADY. ▲=GENTLEMAN.

Flowers of Edinburgh

AIR : FLOWERS OF EDINBURGH.

Time : 8 *bars*=6-8 *seconds*.

For Preparatory position see Fig. 33*a*.

	Bars
1st Lady turns to Right and passes down behind 2nd and 3rd Ladies Crosses over and passes up behind 3rd and 2nd Gentlemen to partner's position (see Fig. 33*b*) At the same time 1st Gentleman follows down behind 2nd and 3rd Ladies passing up the centre to partner's position (see Fig. 33*c*)	6
Facing each other both do *Pas de Basque* R.F., and L.F.	2
1st Gentleman turns to Right and passes down behind 2nd and 3rd Ladies Crosses over and passes up behind 3rd and 2nd Gentlemen to his own position At the same time 1st Lady follows down behind 2nd and 3rd Ladies Passing up the centre to her own position	6
Facing each other both do *Pas de Basque* R.F. and L.F.	2
1st couple holding R. hands move down the Centre (see A. in Fig. 33*d*)	4
1st couple holding R. hands move up the Centre (see B. in Fig. 33*d*)	4
1st and 2nd couples *Poussette*	8
	32

1st couple repeat bars 1 to 32 commencing at 2nd couple's position and moving down one couple each 32 bars until they reach the bottom of set.

Couples Nos. 2, 3, & 4 repeat the whole of above in turn, all finishing in original positions.

Note.—The couple below the leading couple is the couple that *Poussettes* during bars 25 to 32.

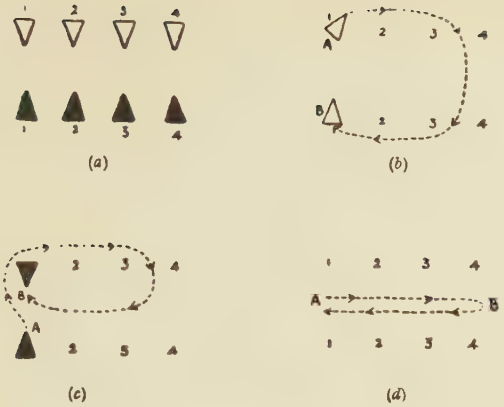


FIG. 33. FLOWERS OF EDINBURGH.
△=LADY. ▲=GENTLEMAN.

Petronella

AIR : PETRONELLA.

Time : 8 *bars*=8 *seconds.*

Preparatory Positions (see Fig. 34*a*) :—

Ladies with R. hand to top of Room
Gentlemen L. „ „ } In lines about 6 feet apart.

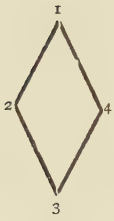
	Bars.
1st Lady makes ¾ turn to R. with R. and L.	
1st Gentleman „ „ „ *Pas de Basque*	1–2
Pas de Basque with R. & L. facing each other	3–4
Repeat bars 1 and 2 moving to Nos. 3 and 1 (see Fig. 34*b*) for	5–6
„ „ 3 „ 4 „	7–8
„ „ 1 „ 2 „ „ 4 „ 2 „	9–10
„ „ 3 „ 4 „	11–12
„ „ 1 „ 2 „ „ 1 „ 3 „	13–14
„ „ 3 „ 4 „	15–16
1st couple holding R. hands move down the centre	17–20
„ „ „ „ up „	21–24
1st and 2nd couples *Poussette* (see Fig. 34*c*)	25–32

1st couple repeat bars 1 to 32 moving down one couple each time until they reach the bottom of the set.

Couples Nos. 2, 3 and 4 repeat the whole of above in turn, all finishing in original positions.

Note.—The couple below the leading couple is the couple that *Poussettes* during bars 25 to 32.

(*a*)



(*b*)

(*c*)

FIG. 34. PETRONELLA.
△=LADY. ▲=GENTLEMAN.

Strip the Willow

AIR : ANY $^{9}/_{8}$ JIG TUNE.

Time : 8 bars=9–10 seconds.

The preparatory position is as follows :

Note—In this dance your own partner only receives your Right hand, hence you move clockwise ; any other dancer receives your Left hand, then you move anti-clockwise.

	Bars.
1st couple give R. hands and turn each other	4
Lady moving down, partner ready to turn her :—	
1st Lady gives L. hand and turns with 2nd Gentleman	2
„ „ R. „ „ partner	2
„ „ L. „ „ with 3rd Gentleman	2
„ „ R. „ „ partner	2
„ „ L. „ „ with 4th Gentleman	2
„ „ R. „ „ partner	2
Gentleman moving up, partner ready to turn him :—	
1st Gentleman gives L. hand and turns with 4th Lady	2
„ „ „ R. „ „ partner	2
„ „ „ L. „ „ with 3rd Lady	2
„ „ „ R. „ „ partner	2
„ „ „ L. „ „ with 2nd Lady	2
„ „ „ R. „ „ partner	2
At same time :—	
1st *L.* & 1st *G.* give L. hands & turn 2nd *G.* & 2nd *L.*	2
„ „ R. „ „ each other	2
„ „ L. „ „ 3rd *G.* & 3rd *L.*	2
„ „ R. „ „ each other	2
„ „ L. „ „ 4th *G.* & 4th *L.*	2
„ „ R. „ „ each other	2
	40

Couples Nos. 2, 3 and 4 repeat the whole of above in turn, all finishing in their original positions.

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